CANYON

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The oldest regular Bay Area showcase for personal and avant-garde films

Shows (unless otherwise noted) on Thursdays 8:30 PM at the San Francisco Art Institute, 800 Chestnut St., S.F. Admission $1.75. Free coffee. For information call 332-1514.

JULY 15: THE EARLY FILMS OF SHIRLEY CLARKE

WITH SHIRLEY CLARKE IN PERSON

Shirley Clarke, who is widely known for her feature length films THE CONNECTION, THE COOL WORLD, and PORTRAIT OF JASON, actually made her first film in 1953. She remains as one of the most important pioneers of the American independent cinema. She began as a dancer and sees her early films as essentially dance films:

"I just think it's the direction film is going for many filmmakers as we free ourselves from story-lines and as we look at the rhythms of life as they actually are. Even a film in a style like cinema-verite becomes choreographic because dance, as I describe it, is the very nature of a human being." —S.C.

The program will include:

DANCE IN THE SUN (1953)

"I shot the identical dance on stage and on the beach and then I intercut the two. What happened was you kept being swung back and forth between the stage and the beach and the movements seemed enormous, in time and space. They were marvelous though actually quite simple. It was by looking and studying that rough first film of mine that everything I've thought of both in practice and theory of film has occured to me: for me this is where everything began." —S.C.

IN PARIS PARKS (1954)

Music by Lanoue Davenport. Though nothing was "choreographed" in front of the camera in this picture about children on an afternoon in the parks of Paris, she caught the natural movements of the children and revealed their rhythms and design.

BULLFIGHT (1955)

Music by Norman Lloyd. With Anna Sokolow. A dancer recreates her emotions while watching a bullfight. This material is intercut and blended with dramatic footage from a bullfight ring in Spain.

A MOMENT IN LOVE (1957)

Choreography by Anna Sokolow. Music by Norman Lloyd. With Carmela Gutierrez and Paul Sansardo. A boy and a girl meet in a romantic wooded glen and with a leap into space take off into a dance.

BRUSSELS "LOOPS" (1958)

BRIDGES-GO-ROUND (1959)

"BRIDGES GO ROUND is a dance film by my definition because it denies the reality of a bridge that is built to connect two pieces together and, instead, it looks at bridges as they affect you when you cross them, which gives them movement and design like flying in space. The film is both beautiful and scary; of course, bridges don't move, and if they do move, you don't want to be on them. In this film they don't do anything but move, which I find lots of fun." —S.C.

SKYSCRAPER (1959)

"SKYSCRAPER is a musical comedy about the building of a skyscraper. Here the work activities of men and the construction of the building becomes a dance." —S.C.

A SCAREY TIME (1960)

Made as a plea for the United Nations Children's Fund, this strong and touching film begins as a Holloween celebration and continues to show these nightmares come true in the intercut scenes of children starving around the globe.

BRIDGES-GO-ROUND by Shirley Clarke

JULY 22: RICHARD LEVINE—THREE PARACINEMATIC EVENTS

WITH RICHARD LEVINE IN PERSON

Richard Levine comes to us from N.Y.C. where he is part of an energetic group of young filmmakers known as the Collective For Living Cinema, for which he also edits NO ROSE magazine. This show will present tapes, loops, and live performance as well as films. This evening's program will include:

TAPE OF A CONVERSATION WITH JERRY SIMS

"Jerry, during the late '50's early 60's, appeared in films of Jack Smith Ken Jacobs and Bob Fleischner. This tape is excerpted from two lengthy interviews (Dec. 1975) which consists of dialogue, argument and a chaos of sentiments. The sound of Jerry's voice and his truly idiosyncratic speech habits (which are not-too-indirectly a manifestion of his life situation) add bizarreness as non-fiction to a character which is uniquely his." —R.L.

SELECTIVE ATTENTIONS #1, 2, 3

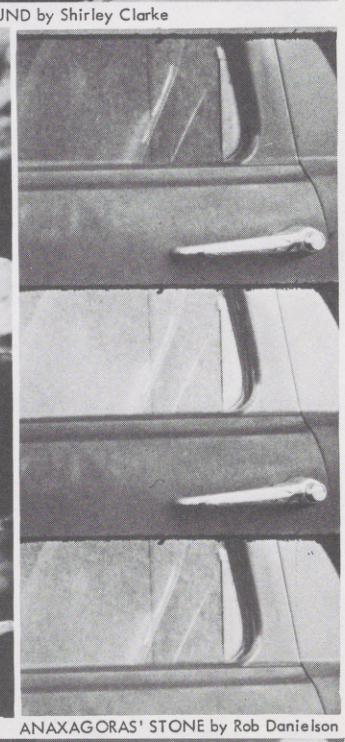
"Each section of this film reconstructs and re-presents temporal and spatial relationships peculiar to three basic human activities. In doing so—patently cinematic rhythms, textures, compositions and narratives evolve. By confusing the context of representational (extra-cinematic) activity, the film enjoys a frame of reference which can only exist as it does." —R.L.

BEAST OF NAZARETH

"Images of blonde-haired, blue eyed children (and other creatures) merge, converge and serve as visual counterpoint to those of my shadow, the image gatherer. A world of images which are balancing between exacting cinematic illusion (the children's features and gestures) and plastic non-representations, void of personna." —R.L.

Plus several films by filmmakers from the N.Y. area, to be announced.

ATTENTIONS #3 by Richard Levine



ANAXAGORAS' STONE by Rob Danielson

JULY 29: WARREN SONBERT'S "RUDE AWAKENING"

WITH WARREN SONBERT IN PERSON (1976) 36 min.

Plus:

WHERE DID OUR LOVE GO (1966) 15 min.

HALL OF MIRRORS (1966) 8 min.

Warren Sonbert has been teaching film at Bard College and is residing this summer in San Francisco. He has had many one-man shows throughout the United States and Europe. He has also traveled extensively around this planet which is evident from his long film CARRIAGE TRADE, which was shown here in its final form just last year.

RUDE AWAKENING resembles CARRIAGE TRADE in that it is a montage film. But RUDE AWAKENING is a much different work.

"The subject matter of the images does follow a certain logic. Sonbert juxtaposes two kinds of material: nature imagery, and images of many different people engaged in different forms of work or play. One result of the film's seemingly casual form is that it is not a film that asserts itself, its subject, or any obvious statement. Still, thinking about it after it has ended will reveal the vast varieties of activities it contains—indeed, it is a kind of chronicle of the possiblities of human endeavor. The film achieves a beautiful completeness simply by being what it is, without arguing for what it is.

"The particular result of Sonbert's form and shooting—the images he uses are fully as important as his editing—is an extraordinary kind of heightened seeing. While his photography is for the most part realistic, I never feel as if I am looking at 'real' objects, or 'real' colors. Instead, shape and color exist in a state of disassociated intensity. Colors, turning in on themselves, glow with an inner light. Often the image becomes a kind of design in which subject and background are seen as parts of a whole decor, one whose elements seem to change each other by being held within that design." —Fred Camper, Soho Weekly News

AUGUST 5: LE SALON DES REFUSÉS

OVERLOOKED GEMS FROM THE ANN ARBOR FILM FEST.

In the year 1863 a group of painters headed by Eduard Manet, after being repeatedly rejected by the annual Paris Academy salon show, decided to hold their own "Salon de Refusés" as an alternative to the official one. The rest is history. Their names: Manet, Degas, Renoir, etc., live on while the names of the academics (who were they, anyway?) are long forgotten. We aren't saying that the favoritism and reactionary prejudice was as rampant at Ann Arbor in 1976 as it was in Paris in 1863, but we do feel that there were too many overlooked films of quality which didn't make the tour. So many, in fact, that they fill two programs. Part One will be presented at the Pacific Film Archive in Berkeley on August 3. Our show will include:

SATURN CYCLE by David Wilson (16 min.)
BICYCLE by Chuck Hudina (6 min.)
ARABESQUE by John Whitney (7 min.)
PLASTER by Charley Ray (5 min.)
SHAMELESS by Victor Faccinto (15 min.)
BURNT OFFERING by David Gerstein (8 min.)
MY BACKYARD, YOUR BACKYARD by Ken n Beckman
RUBY RED by Chuck Hudina (14 min.)
UTTER TRASH by Sam Kessler (3 min.)
WALK INTO HELL by Kevin McFarland (9 min.)
BRAIN SURGERY by Kent Hodgetts (23 min.)
WEATHER BLDG. by Ross McLaren (10 min.)
Plus open screening afterwards

AUGUST 12: TOM BRENNER & ROB DANIELSON TWO CHICAGO FILMMAKERS

WITH TOM BRENNER AND ROB DANIELSON IN PERSON

This show is prompted by a show of Chicago films earlier this year at Janis Lipzin's EYE MUSIC series at the California Gallery, which has introduced us to a good deal of new work this year. Like Gary Adkins and Louis Hock, who have had one-person shows recently at Canyon, Brenner and Danielson are graduates of the Art Institute of Chicago, where they were students of Stan Brakhage and George Landow and where they themselves are now teaching. Both have shown their films extensively throughout the East.

By Tom Brenner: WAITING (1973) 12 min.

"The film was shot in the New York subway. Blocks of sound and image are shaped in such a way as to reflect on voice and the perceptual enclosures of narrative. It roars and stops, into the tunnel and with the eyes closed. Grand Prize winner, Douglass Film Festival 1975." —T.B.

PILOTONE STUDY 1 (1976) 12 min.

"An investigation into the tension moderated by the projector loop: intermittent light and continuous sound, how the emotional quality of content is affected by external logic." —T.B.

PILOTONE STUDY 2 (1976) 9 min.

"A swing drifts in the breeze. Like the artificial light of STUDY 1 that errodes form, wind is the invisible source of blanket frequencies that over-hear." —T.B.

SPRINGHEAD (1976) 5 min.

"This film came as the grateful offshoot of a longer work in progress; it emerged strangely self-contained." —T.B.

ELLIOT PORTRAIT (1976) 2 1/2 min.

"This can serve as an introduction or bridge between Rob's films and mine." —T.B.

By Rob Danielson: AQUEOUS OPENING & LIMB (8 min.)

"Filmed with several hand-made pinhole motion picture cameras. Instructional in nature; two image-forming systems are compared. Aside from this rather analytical approach, the urgency of the film is posed in the depiction of eye and hand struggling to celebrate the perfect camera." —R.D.

THREE EASY CHAIRS (7 min.)

"This film is subtitled 'Reflection, Absorption and Interim' and is the product of observations concerning the means by which matter affirms itself in respect to its action on light. The color of the light which is reflected is an indication of the degree of penetration the incident light has into the object surface. I used three lounge chairs as my subjects." —R.D.

LIGHT/FORM STUDIES FROM ANAXORAS' STONE (20 min)

"Based on a model suggested by the Greek discoverer, Anaxagoras, in which the contemplation of sight reveals three parts: the light, the object and the subject (eye/mind). My concerns were directed primarily at regarding the light as the verb, or as the invisible agent of the triangle." —R.D.

"Rob Danielson kuy pa injlellu korfaas uiopoq giaweer sohkjd fingo sossraf kaleefert ohgreet sa jaahlinko e jaahlinkas!" —George Landow

THIRST FOR FREEDOM by Lenny Levy (stills shot off a movie screen)

AUGUST 19-20: SPECIAL SUPER 8mm FESTIVAL

THREE SHOWS

Since Lenny Lipton's super 8mm show at Canyon in February, many new super 8mm films have come our way. We have decided to rent a super 8mm arc-lamp projector and do up the occasion properly. For those interested in super 8mm (or film in general) as an art form this will afford a great opportunity to see some of the best work being done in that medium.

AUGUST 19: "THIRST FOR FREEDOM" BY LENNY LEVY & STUDENTS OF JAMES LICK JUNIOR HIGH SCHOOL

SPECIAL TIME: 7:30 (1976) 70 min.

WITH LENNY LEVY IN PERSON

The story of THIRST FOR FREEDOM roughly follows a young male's path from a crime of desperation, his conviction, and incarceration, to the prisoners' tribulations, insurrection, annihilation, salvation and/or damnation. "THIRST FOR FREEDOM is a surreal action-packed drama of prison life made by students at James Lick Junior High School in San Francisco. Based around the idea that school looks and feels like prison to kids, all 70 minutes of this feature film are packed with action, drama, humor and music. It's got dance scenes, dream scenes, violence, special effects, and everything a movie ought to have. It was produced by the CETA Arts Program and the Alvarado Art Workshop under the artistic direction of Lenny Levy. THIRST FOR FREEDOM is dedicated to prisoners of all kinds throughout the world." —L.L.

With earlier shorts by Lenny Levy & his students

JOE GIBBONS SPECIAL TIME: 9:30

WITH JOE GIBBONS IN PERSON

Joe Gibbons is a graduate student at Antioch College who was enrolled at the San Francisco Art Institute this spring where he won top honors at the student film festival. His films are much more than student works. He is one of those rare artists who has a good sense of where he is going and who would do good work wherever he is. He has a wonderful eye, and most of his films are conceived within the camera itself as the main subject of the film.

The program will include:

ANALOG (15 min.)
SMALL MOVIES AND SKETCHES 1-4 (30 min.)
OPTICS (12 min.)
UNNATURAL ACTS (12 min.)
FRACTURES (6 min.)
AFTER ZENO: MOTION PICTURES (12 min.)

FRIDAY AUGUST 20: FILMS BY DIANA BARRIE, JANIS LIPZIN & STEPHANIE BEROES

Diana Barrie graduated from the Chicago Art Insitute, where Stan Brakhage found her and Gary Adkins to be his only two students who "as students actually produced works of art." Her films are a refreshing alternative to the extreme formalistic trend in film-making today. They are warm and rich—intuitive and very feminine. One feels that Diana Barrie is a woman who really knows herself in relation to her art.

RED HOUSE
I SLEPT IN SARAH'S ROOM
CIRCUS VIGNETTES

Janis Lipzin, as the director of the EYE MUSIC series at the California Gallery, is one of the most active people in the S.F. avant-garde film community. She recently received her MFA from the S.F. Art Institute where her films figured prominently in the annual Student Film Festival. Her 16mm films have been shown here at various times at Canyon Cinematheque.

BUFFALO FILM (11 min.)

A lyrical silent gem of a film made in her home town of Buffalo, N.Y.

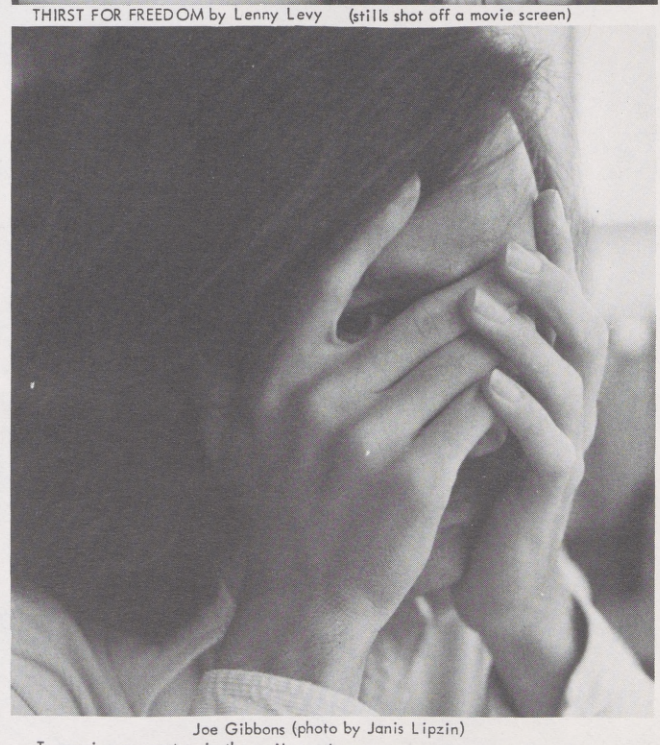
FLAPPING THINGS (9 min.)

This is as its title suggests. Things flap in the wind. But more happens: there are light and color changes which affect the way things are seen and photographed. Then there is a coolness in the editing which gives the film a sharp sense of the artist behind it.

By Stephanie Beroes: BEAN BOUNTIFUL "A paean to the bean." —S.B.

Plus films by others.

And a super 8mm open screening
Bring your masterpieces!



Joe Gibbons (photo by Janis Lipzin)

To receive our posters in the mail, send your name, address and zip code to: Cinematheque Mailing List/Canyon Co-op Office/Industrial Center Building, Room 220/Sausalito, CA 94965.

CINEMATHEQUE